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nearness of the dead gave the thought of communing with them, and of appeal to them. The situation beautifully explains many expressions of the early inscriptions, if it does not give the actual psychological basis for many of the petitions to the dead and prayers to or for them, not alone in epitaphs, but in church liturgies.

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HANDBOOK TO CHRISTIAN AND ECCLESIASTICAL ROME. By H. M. and M. A. R. T. London: A. & C. Black, 1897-8; New York: The Macmillan Co. Part I; pp. 547; \$1.75. Pt. II; pp. 355; \$1.75.

WHEN completed, this work will consist of four parts in three volumes. The first two volumes, on *Christian Monuments* and *The Liturgy in Rome*, have already appeared. The third volume, on *Monasticism in Rome* and *Ecclesiastical Rome*, is expected shortly.

The book is intended to meet the wants of visitors in Rome, and also to instruct the larger public which can never behold the Eternal City. It aims to go sufficiently into details to answer most of the questions that would naturally arise in a fairly close, but general study of the monuments and institutions of post-classical Rome.

The volume on *Christian Monuments* discusses the origin of the Roman church; the basilica in its history, architecture, and decorations; the interior of a church, explaining the various parts and their meaning. Then follow chapters on the churches. A large number of the most interesting churches is selected. Of course, most space is given to St. Peter's, the Lateran, and St. Paul's outside the walls. The last 167 pages of the volume are devoted to the catacombs.

The volume on *The Liturgy* begins by assuming that "From the dawn of the church all the elements of the mass are clearly traceable," but adds that "the liturgy itself is a wonderful growth." The first chapter, of 93 pages, treats of the liturgy. The ordinary of the mass is given in the Latin and English, and full explanations of the words and ideas on the opposite pages. The second chapter discusses liturgical accessories, such as the sign of the cross, vestments, origin of vestments, liturgical colors, incense, music, bells, and so on. Then follow chapters on the divine office; the ceremonies of the church; the feasts of the church; holy week; the catechumenate, and the penitential system.

The conception of the work is excellent. When completed, the book will be serviceable to all classes of intelligent people. The initiated will find in it a guide, with supplementary instruction, while the uninitiated will use it as a dictionary and compendium of information gathered from many large works, most of which will not be accessible.

The Protestant reader will not fail to notice that the book is written from the Romanist point of view. All the customary assumptions of Romanism are openly or tacitly accepted to guide the authors in their statements. Of course, Peter was the first pope, and his episcopate lasted twenty-five years. Paul was, indeed, a very superior person, but he had numerous faults (Vol. I, p. 120), which kept him below the full measure of the perfect stature of Peter. And so we find the usual tethers that almost invariably prevent Romanist writers from being strictly accurate or scientific in their treatment of ecclesiastical subjects.

There are numerous typographical and other errors all through the book, as, for instance, a reference to Gibbon's "*Rise and Fall of the Roman Empire*." These errors cannot, we think be attributed to ignorance, but rather to the difficulties inherent in such a work, and, possibly, sometimes to carelessness. But no doubt they will all be corrected in the first revision. It seems strange, moreover, that in the bibliography Lanciani, the greatest living authority on Roman archæology, should have been omitted.

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JONAS AUF DEN DENKMÄLERN DES CHRISTLICHEN ALTERTHUMS.
Von DR. OTTO MITIUS. Mit 2 Tafeln und 3 Abbildungen
im Text. Freiburg i. B.: J. C. B. Mohr, 1897. Pp. vii+
114. M. 3.60. (=Archæologische Studien zum christ-
lichen Altertum und Mittelalter, hersg. von Johannes
Ficker. Heft. 4.)

THE monograph of Mitius is a very careful study of the artistic treatment of the story of Jonah during the first seven Christian centuries in the West, and as far down as the thirteenth century in the East. Examples later than the seventh century are, however, very few. Most of the one hundred and eighty enumerated in the list at the end of the volume date from the second to the sixth century. The subject was a favorite theme of Christian contemplation during the